

No 6

SAM MILLIGAN

# "GEMS of GERMAN SONG"

Twelve Recreations

FOR

## HARP SOLO.

NO 1, BEETHOVEN. "FORTH I WANDER" (*Adelaide*) in B $\flat$  3/-

2, MENDELSSOHN. "THE FIRST VIOLET" in F 2/-

3, "ZULEIKA" (*Op. 57*) in E $\flat$  2/-

4, SCHUBERT (F.) "COOLING ZEPHYRS" in D min. 2/-

5, SPOHR (LOUIS) "THE HUNTSMAN, SAILOR & SOLDIER" in A $\flat$  2/6

6, KÜCKEN (FRED) "A RIDE I ONCE WAS TAKING" (*Trab, trab*) in C 2/-

NO 7, KÜCKEN (FR.) "MY HARP NOW LIES BROKEN" (*The Maid of Juda*) in D $\flat$  3/-

8, SPEYER (W.) "MY HEART'S ON THE RHINE" in A $\flat$  3/-

9, PROCH. "FROM THE ALP THE HORN RESOUNDING" in E $\flat$  2/6

10, LINDPAINTNER (P.) "WITH SWORD AT REST" (*The Standard-bearer*) in E $\flat$  2/-

11, ABT (F.) "WHEN THE SWALLOWS FLY TOWARDS HOME" (*Agathe*) in D $\flat$  2/-

12, KÜCKEN (FRED) "OH! WERT THOU MINE FOR EVER" (*Uch! wäirst du mein eigen*) in A $\flat$  2/-

Dedicated to  
J. BALSIR CHATTERTON,

BY

## CHARLES OBERTHÜR.

OP. 61.

Ent. Sta. Hall.

PRICE 2/-

LONDON

NEW YORK  
PERCY ASHDOWN.

EDWIN ASHDOWN  
(Limited)

TORONTO  
SYDNEY ASHDOWN.

Of whom may be had all CHARLES OBERTHÜR'S Compositions for the Harp.











"GEMS OF GERMAN SONG" BY CHARLES OBERTHÜR.

Nº 6.

"A RIDE I ONCE WAS TAKING."— (TRAB, TRAB, F. KUCKEN.)

**ALLEGRO  
CON FUOCO.**

*fz* *Risoluto* *fz*

*Gres: e String:* *ten.* *fz* *p²* (Cp. Ab.)

**ALLEGRETTO.**

*Un poco*

*Riten:* *f* *p*

*p*







*Simila.*

*p e Leggiero.*  
(C, F#)

*gva.*

*fz*  
(Gb, Fb) (Db.) (Cb.)

*Scherz:*

(F#)

(Fb.)

*f*

*f*



First system of musical notation for harp, measures 1-4. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The melody in the right hand features triplets and slurs. The left hand provides a steady accompaniment. A note in the right hand at the end of measure 4 is marked with a flat and a sharp, indicating a chromatic alteration.

Second system of musical notation for harp, measures 5-8. The melody continues with a slur over measures 6 and 7. The left hand has a chromatic line. A note in the right hand at the end of measure 6 is marked with a flat and a sharp. A note in the right hand at the end of measure 8 is marked with a flat and a sharp, indicating a chromatic alteration.

Third system of musical notation for harp, measures 9-12. The melody continues with a slur over measures 10 and 11. The left hand has a chromatic line. A note in the right hand at the end of measure 10 is marked with a flat and a sharp, indicating a chromatic alteration.

Fourth system of musical notation for harp, measures 13-16. The melody continues with a slur over measures 14 and 15. The left hand has a chromatic line. A note in the right hand at the end of measure 14 is marked with a flat and a sharp, indicating a chromatic alteration.

Fifth system of musical notation for harp, measures 17-20. The melody continues with a slur over measures 18 and 19. The left hand has a chromatic line. A note in the right hand at the end of measure 18 is marked with a flat and a sharp, indicating a chromatic alteration. The piece concludes with a double bar line and the word "FINE.".



# A CATALOGUE OF

# HARP SOLOS.

No. 1.

*N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.*

ALVARS, PARISH.		s. d.
a Fantasia, dedicated to Thalberg	.....	5 0
b Introduction and variations on a favourite Air of Bellini	.....	4 0
c Marche favorite du Sultan	.....	2 6
d Twelve favourite airs	.....	3 0

APTOMMAS.		s. d.
b WELSH MELODIES:		
1. The rising of the sun	.....	2 6
2. Of noble race was shenkin	.....	2 6
3. Ap Shenkin	.....	2 6
4. Poor Mary Anne	.....	2 6
5. Love's fascination	.....	2 6
6. Sweet Richard	.....	2 6
b Aptommas's polka	.....	3 0

BELLOTTA, F.		s. d.
b Galop brillant	.....	2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi	.....	3 6

BOCHSA, N. C.		s. d.
b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:		
1. Di Pescatore and Ama tua madre (Lucrezia)	.....	2 6
2. O divina Agnese (Beatrice di Tenda)	.....	2 6
3. Com'è bello (Lucrezia Borgia)	.....	2 6
4. Meco & Voga voga luna (La Straniera)	.....	2 6
5. March & Pas redoublé (Saffo)	.....	2 6
6. Voga, voga, & Sogno talor (Parisiina)	.....	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	.....	2 6
8. Ah! tu sei (Parisiina)	.....	2 6
9. Quanto è bello (L'élisire d'amore)	.....	2 6
10. Io l'udia (Torquato Tasso)	.....	2 6

b Récréations pour les Harpistes de toutes les forces:		s. d.
1. My own blue bell	.....	2 6
2. The bridal ring	.....	2 6
3. The Prince of Wales' march	.....	2 6
4. March in the old Irish style	.....	2 6
5. Souvenir à l'Ecosaise	.....	2 6
6. The wild white rose	.....	2 6
7. Rondo à la villageoise	.....	2 6
8. L'invitation à la polka	.....	2 6
9. Le moulinet	.....	2 6
10. Welch polka	.....	2 6

b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:		s. d.
1. Plannity Kelly and The old woman	.....	2 6
2. Nancy Dawson and Savourneen Deelish	.....	2 6
3. Sly Patrick and The Moreen	.....	2 6

▼	Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books .....	each	4	0
---	--	------	---	---

5	PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books .....	each	3
---	--	------	---

1	EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books.....each	7 6
---	--	-----

9 ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.....		10 0
--	--	------

♢ TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions .....	5
---	---

6	THE PUPIL'S COMPANION. Forty progressive studies.	4 books each	4 0
---	---	--------------	-----

b TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys....		5 0
A to dix (Robert Devereux). Transcription		

a Te diro (Roberto Devereux). Transcription	.....	3 0
b A temple to friendship (T. Moore). Variations	.....	3 0
c Cease your fanning. Fantasia and variations	.....	4 0
d Cease your fanning. (Variations as sung by Mrs. Salmon)	.....	2 6
e Grand military march	.....	2 0
f Grand parade march	.....	2 6
g L'encouragement. Simple melodies arranged in a most easy style	.....	2 6
h Partant pour la Syrie. Fantaisie martiale	.....	4 0
i Petit souvenir (Tyrolienne de Guillaume Tell)	.....	2 6
j Tartar divertimento (introducing the Tartar drum)	.....	2 6
k The celebrated Rossignol waltz	.....	1 6
l The last new French march	.....	2 6
m Weber's last waltz. Grand and brilliant variations	.....	5 0

CHATTERTON, FREDERICK.		s. d.
b Amor! possente nome. Petite fantaisie	.....	3 0
b L'horloge des Tuileries. Petit amusement	.....	3 0
a Le carnaval de Venise. Morceau fantastique	.....	3 0
b The dawn of spring. Easter piece	.....	3 0

CHATTERTON, J. BALSIR.		s. d.
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement		
.....	.....	5 0

b A SELECTION OF HIS FAVOURITE COMPOSITIONS:		s. d.
1. Annie Laurie. Scotch melody. Transcribed	.....	3 0
2. Auld Robin Gray. Scotch melody. Transcribed	.....	3 0
3. Bardic relics, No. 1. Sweet Richard	.....	3 0
4. Bardic relics, No. 2. Nos galan	.....	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol	.....	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin	.....	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney	.....	3 0
8. Bridal march	.....	2 6
9. Chant des Croates (J. Blumenthal)	.....	3 0
10. Don Pasquale. Fantasia	.....	3 0
11. Gems of Irish melody, No. 1	.....	2 0
12. Gems of Irish melody, No. 2	.....	2 0
13. God save the Queen. Variations	.....	3 0
14. Gondolier row. Variations	.....	3 0
15. Grand American march	.....	2 6
16. Il trovatore (The prison scene)	.....	3 0
17. Kathleen Mavourneen and Dermot astore	.....	3 0
18. L'élisire d'amore. Fantasia	.....	3 0
19. La gitana. The new cachucha	.....	2 6
20. Les noces. Fantasia, introducing Danish air	.....	3 0
21. Relics of Wales (Three Welsh airs)	.....	3 0
22. Rousseau's dream. Capriccio	.....	3 0
23. The bloom is on the rye (Bishop)	.....	3 0
24. The light of other days (Balfie)	.....	3 0
25. The old house at home (Loder)	.....	3 0
26. Victoria march (introducing "The brave old oak")	.....	3 0

CHIPP, T. P.		s. d.
b I love but thee (T. Moore). Introduction and variations	.....	3 0

DUSSEK, O. B.		s. d.
d THE HARPIS'T'S FRIEND. A series of popular melodies:		
1. Merch Megan	.....	1 0
2. The rising of the lark	.....	1 0
3. March of the men of Harlech	.....	1 0
4. Lilla's a lady	.....	1 0
5. Savourneen deelish	.....	1 0
6. La rosa waltz	.....	1 0

GODEFROID, FELIX.		s. d.
b Lucrezia Borgia. Fantasia on Donizetti's opera	.....	4 0
b Norma. Fantasia on Bellini's opera	.....	4 0

HOLST, GUSTAVUS VON.		s. d.
c "ETRENNES AUX DAMES." Select airs, &c.:		
1. True love. German air	.....	2 6
2. Le vaillant troubadour	.....	2 6
3. The farewell of Raoul de Coucy	.....	2 6
4. Le départ du jeune Grec	.....	2 6
5. Adolpheine. German air	.....	2 6
6. German Waltzes	.....	2 6
7. Ye banks and braes o' bonny Doon	.....	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march	.....	2 6
9. Stanco di pascolar. Venetian air	.....	2 6
10. Di piacer (La gazza ladra)	.....	2 6

HUNT, W. R.		s. d.
c The blue bells of Scotland. Introduction and variations	.....	3 0

LABARRE, THEODORE.		s. d.
b Non più mesta. Fantasia on Rossini's air	.....	3 0
b The last rose of summer. Variations	.....	2 6
b There is no home like my own. Variations	.....	2 6

MEYER, F. C.		s. d.
b Auld Robin Gray. Divertimento	.....	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	.....	4 0

OBERTHÜR, CHARLES.		s. d.
b Op. 25. Addio, mia vita, addio! Barcarolle	.....	2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	.....	6 0
b Op. 27. Rémémorances des Mousquetaires. Fantasia on Halevy's opera	.....	3 0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi	.....	7 0
b Op. 29. La mélancolie de F. Prume. Transcription	.....	2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie	.....	5 0
b Op. 51. La belle Emeline. Improvptu	.....	3 6

b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:		s. d.
1. La cascade	.....	3 6
2. La coquette	.....	2 0
3. La consolation	.....	3 0
b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:		
1. Adelaide	.....	3 0
2. The first violet	.....	2 0
3. Zuleika	.....	2 0
4. Cooling zephyrs	.....	2 0
5. The huntsman, soldier, and sailor	.....	2 6
6. A ride I once was taking (Trab, trab)	.....	2 0
7. My harp now lies broken (Maid of Judah)	.....	3 0
8. My heart's on the Rhine	.....	3 0
9. From the Alp the horn resounding	.....	2 6
10. With sword at rest (The standard bearer) Lindpaintner	.....	2 0
11. When the swallows fly towards home (Agathe)	.....	2 0
12. Oh! wert thou mine for ever	.....	2 0

c Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:		s. d.
1. Ye flow'ers that to me she gave	.....	1 6
2. Praise of tears	.....	1 6
3. Norman's Gesang	.....	1 6

b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:		s. d.
1. Streamlet cease	.....	2 0
2. Forth I roam	.....	2 0
3. If o'er the boundless sky	.....	2 0

b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:		s. d.
1. Bâle	.....	3 6
2. Zurich	.....	3 6
3. St. Gallis	.....	3 6

b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:		s. d.
1. Grace	.....	C. Mayer 2 6
2. La fontaine	.....	C. Mayer 3 0
3. Si oiseau j'étais	.....	A. Henselt 2 0

c Op. 106. Three characteristic melodies:		s. d.
1. Wenn ich ein Vöglein wär	.....	3 0
2. Lisle laute, lisle linde	.....	3 0
3. Virgo Maria (O Sanctissima)	.....	3 0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:		s. d.
1. Repose	.....	2 0
2. Sorrow and relief	.....	2 6
3. Cradle song	.....	2 6

<i>a</i>	Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	6	<i>c</i>
<i>b</i>	Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....	2	<i>c</i>

b Op. 121. Trois morceaux caractéristiques:		
1.	La gitana.....	3 c
2.	Mélodie mazurek.....	3 c
3.	La gazelle.....	3 c

b Op. 121. Trois morceaux caractéristiques:		s. d.
1. La gitana	.....	3 0
2. Mélodie mazurque	.....	3 0
3. La gazelle	.....	3 0

b Op. 127. Sacred melodies:		s. d.
1. Martin Luther's hymn	.....	2 6
2. Old hundredth psalm	.....	2 6
3. Before Jehovah's awful throne	.....	2 6
4. Aims from "The creation" (Haydn)	.....	4 0
5. Vital spark of heavenly flame	.....	2 6
6. Agnus Dei (Mozart)	.....	2 6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):		s. d.
1. Nobles seigneurs. Cavatine du page	.....	2 0
2. A ce mot tout s'anime. Air de Marguerite	.....	2 0

OBERTHÜR, CHARLES—continued.		s. d.
b Op. 129. "ÆOLIAN CHORDS." Three melodies:		
1. Gems of the crimson-coloured even	.....	2 6
2. She was a creature strange as fair	.....	2 6
3. 'Tis sweet when in the glowing west	.....	2 0

b	Op. 132.	Nereides. Sketch	3 0
b	Op. 142.	L'invitazione del gondoliere. Sketch	2 6
b	Op. 144.	Il trovatore. Fantasia on Verdi's opera	4 0
b	Op. 146.	La traviata. Souvenir de l'opéra de Verdi	3 0

Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed		each	2 6
1.	Ah! che la morte	Trovatore	
2.	Il balen del suo sorriso	Trovatore	
3.	Si la stanchezza	Trovatore	
4.	Stride la vampa	Trovatore	
5.	La mia letizia	I Lombardi	
6.	La donna è mobile	Rigoletto	
7.	Parigi o cara	Traviata	
8.	Ah, fors'è lui	Traviata	
9.	Di Provenza il mar	Traviata	
10.	Libiamo (Brindisi)	Traviata	
11.	Ernani involami	Ernani	
12.	Va pensiero	Nabuco	

b Op. 158. "SEASIDE RAMBLES." Four musical sketches:		s. d.
1. Sea nymphs	.....	2 6
2. Murmuring waves	.....	2 6
3. My bark glides through the silver wave	.....	2 6
4. Water sprites	.....	2 0

b	Op. 159.	Andalusia. Bolero brillant .....	4	0
b	Op. 166.	The keel row. Fantasia .....	4	0
b	Op. 167.	Santa Lucia. Neapolitan air .....	4	0
b	Op. 170.	Un ballo in maschera. Fantaisie .....	4	0

b Songs without words:		s. d.
1. Dans ces instants où le cœur pense	.....	2 0
2. Ich denke jein, wenn durch den Hain der Nachtigallen	.....	2 0
3. Eilende Wolken, Segler der Lüfte	.....	2 0
4. Emelina	.....	1 0
5. Selige Tage	.....	1 3
6. Nachgefühl	.....	1 0
7. Adieu, charmant pays de France	.....	3 0
8. For I, methinks, till I grow old	.....	3 0
9. L'air est doux, le ciel est beau	.....	2 6
10. Ange aux yeux bleus	.....	2 6
11. We rove among the roses	.....	2 6
12. Au bord du Rhin	.....	2 6
13. Au bord de la Lahn	.....	2 6
14. Au bord de la Nahe	.....	2 0
15. Au bord du Neckar	.....	1 0
16. Auf leichtem Zweig	.....	1 0
17. Ah! be not sad	.....	2 0
18. Remind me not	.....	1 0

b	"VOYAGE LYRIQUE."	Twenty-four National Airs.....each	3 0
1.	Norway.	13.	Romagna.
2.	Sweden.	14.	Naples.
3.	Denmark.	15.	Spain.
4.	Russia (God save the Emperor).	16.	Portugal.
5.	Prussia.	17.	Switzerland.
6.	Prussia.	18.	France (La Marseillaise).
7.	Poland.	19.	France (Les Girondins).
8.	Saxony.	20.	Belgium.
9.	Bavaria.	21.	Holland.
10.	Austria (Haydn's hymn).	22.	England (Rule Britannia).
11.	Hungary.	23.	America (Hail Columbia).
12.	Sardinia.	24.	England (God save the Queen).